

Pantelis N. Vassilakis, Ph.D.**Los Angeles, CA 90245**

Academic Administration & Leadership

Audio Arts & Acoustics Education, Research, Practice

pantelis@acousticslab.org - (773) 750-4874 - (323) 207-9090<http://acousticslab.org> - <https://www.linkedin.com/in/pantelisvassilakis>**EXPERIENCE****KAABOO Del Mar, LLC - The KAABOO Music Experience, Del Mar, CA****2016-Present***Acoustical Consultant & Spokesperson - Community Education Specialist* <http://www.kaaboodelmar.com>

- Lead the festival's communications and negotiations on acoustics and noise control issues with city/venue officials, artist management teams, and the broader community
- Direct noise measurement and noise ordinance compliance assessment and reporting
- Supervise system design, audience engagement, and community noise mitigation planning and implementation

Instrumental in securing a multi-year contract between KAABOO and the performance venue, following the success of the 2016 noise mitigation, measurement, and reporting project.

Columbia College, Chicago, IL**2009-2016***Department Chair – Associate Professor*

- Led, supported the development and recognition, and oversaw evaluation of >50 full- and part-time faculty and staff - developed and maintained all job descriptions
- Improved student retention, persistence, graduation, and placement rates via advising, curriculum development, online engagement, and instructional design initiatives
- Directed and assessed technology-intensive degree programs, serving ~600 students
- Spearheaded collaborations with a broad range of subject matter experts from multiple academic departments to launch the College's first interdisciplinary science degree programs and enhance several B.A. degree programs with customized business minors
- Led Mission and Strategic Plan drafting and implementation
- Streamlined management of the department's human, fiscal, and material resources
- Developed and taught courses across programs and produced multiple high-profile events, directly incorporating them to the curriculum (see *Professional & Creative Projects*)

DePaul University, Chicago, IL**2003-2009***Instructional Designer – Music Technology Specialist – Lecturer*

- Led content development, design, implementation, and online delivery of DePaul's faculty training program for teaching in face-to-face, online, and hybrid environments
- Developed the institution's copyright policy and digitization standards for disseminating digital A/V learning resources and launched its online music and video collections
- Co-led University-wide initiatives on a) Learning and Content Management System solutions, b) educational benefits of Audience Response Systems, & c) Blogging solutions as learning tools
- Pioneered hybrid undergraduate and graduate courses for the School of Music

University of California, Los Angeles, CA**1998-2003***Research Associate – Lecturer – Post-Doctoral Fellow*

- Published two highly-cited peer-reviewed studies on auditory science (Prof. Peter Narins's lab)
- Designed and taught multimedia-rich hybrid courses (Ethnomusicology / Office of Instructional Development)
- Digitally restored/mastered fieldwork and commercial recordings for archiving and public release

TEACHING / PEER REVIEWING / MEMBERSHIPS

Courses [Sample syllabi at <http://acousticslab.org/courses.htm>]

- Psychoacoustics
- Aesthetics of the Motion Picture Soundtrack
- Basic Audio Systems
- Introduction to Acoustical and Cognitive Aspects of Music Composition and Performance
- Film Music's Role in Meaning Construction within the Cinematic Experience (2007 Blackboard Greenhouse Award Finalist)
- Recent Trends in Music Education Research (First online course for the Graduate program in Music Education; DePaul University)
- Introduction to Qualitative and Quantitative Research Methods
- Cognitive Psychology of Music
- Musical Acoustics
- Teaching Ethnomusicology with Technology: Digital multimedia
- Field & Lab Methods: Introduction to technologies for fieldwork in Ethnomusicology

Peer Reviewing

- Arts Education Policy Review
- Oxford University Press
- Continuum
- Journal of the Acoustical Society of America
- Computer Music Journal
- Empirical Musicology Review
- Journal of Comparative Physiology A
- Journal of Mathematics & Music
- Systems, A Journal of the Multidisciplinary Digital Publishing Institute
- MERLOT (Multimedia Educational Resource for Learning and Online Teaching)
- Quality Matters ®
- Ministry of Education, Greece
- Hawaii International Conference on the Arts and Humanities

Academic/Professional Memberships

- Acoustical Society of America
- Audio Engineering Society
- Society for Music Perception and Cognition
- Society for Ethnomusicology (Audiovisual Committee)
- College Music Society
- MERLOT (Music Editorial Team)
- Quality Matters (Certified Course Reviewer)

EDUCATION

Post-Doctoral Certificate in Auditory Science - University of California, Los Angeles

Specialization in inner ear function. Multiple publications/presentations

Ph.D. Ethnomusicology / Systematic Musicology - University of California, Los Angeles

Specialization in Acoustics, Cognition, & Aesthetics. *Thesis*: "Perceptual and Physical Properties of Amplitude Fluctuation and their Musical Significance"

M.A. Ethnomusicology / Systematic Musicology - University of California, Los Angeles

Specialization in Acoustics, Cognition, & Aesthetics. *Thesis*: "Beats, the Difference Tone, and the Perception of the Missing Fundamental"

B.A. Composition / Music Technology - Kingston University, Surrey, England

Thesis: "The Nutcracker Ball" - Centennial of Tchaikovsky's Nutcracker; English National Ballet

Electrical Engineering - National Polytechnic of Athens, Greece

Courses in Physics and Digital Systems of Communication

PROFESSIONAL & CREATIVE PROJECT HIGHLIGHTS

Project Management / Event Planning / Community Relations (2004-Present)

KAABOO Del Mar, LLC / Columbia College Chicago / DePaul University

- Community engagement, education, and buy-in (*KAABOO Music Experience, Del Mar, CA*)
- Short-term residencies for creative, industry, and academic leaders in sound/music (e.g. *Peter Eldridge; Leslie-Ann Jones; William Hartman; Eddie Kramer; Phil Ramone; John Storyk*)
- Large-scale multimedia performance events bringing together multiple academic units and external stakeholders (e.g. *Fujitsu Ten LTD; Fulcrum Point New Music Project*)
- Government, Academic, and Industry workshops/symposia (e.g. *Audio Engineering Society; Meyer Sound Laboratories, Inc.; National Highway Institute*)
- Internet2 Consortium: teaching and performance events linking DePaul University to institutions worldwide (e.g. *Sociedad Artistica Tecnológico, Mexico; National Arts Center, Ottawa, Canada*)
- Evaluation of educational programs (e.g. External Evaluation Committee Head; *Technological Institute of Epirus, Ministry of Education, Greece*)

Digital Sound Restoration and Mastering (1998-2003)

University of California, Los Angeles

- T. Rice's *The Music of Bulgaria: Experiencing Music, Expressing Culture*; Book CD (2003)
- C-T Seck's *West African Music Meets Jazz* - CD, Vol. 2 of UCLA Artist Series (2002)
- Apsara Media's *Sidi Sufis: African Indian Mystics of Gujarat* - CD (2002)
- Rounder Records' *Sacred Music of the Moroccan Jews* - CD (2000)
- Garland Encyclopedia's volume on *Europe*; Book CD (2000)
- H. Rees's *Echoes of History: Naxi Music in Modern China*; Book CD (2000)
- Portions of the reel-to-reel collections at UCLA's Ethnomusicology Archive (1998-2000);

Music Composition / Production / Sound Design (1992-1995)

London, England

- **BBC Radio 3 / London Greek Radio / London Greek Theater Company (1994-95)**
Designer, engineer and producer of theatre projects for radio programming and the stage; recipient of UK's 1994 National Training Award
- **London Chinese Orchestra / Gateway Studios (1993-94)**
Musical director: Composed, arranged and conducted the original score for the Orchestra's 1994 London tour; funded by the 1993 London Arts Board Award for Original Cross-Cultural Contribution in the Arts; portions were broadcast on *BBC TV Channel 2*; managed auditions, hiring, rehearsals, venue bookings, promotion, live performances, and recordings
- **English National Ballet (1992)**
Musical director: Composed, arranged and produced the original score for the company's *Nutcracker Ball*, celebrating the centennial of Tchaikovsky's *Nutcracker*; Princess of Wales Honorary Award; managed auditions, hiring, rehearsals, recordings, and live performance

AWARDS / HONORS

Career of the Month feature; The Science Teacher Magazine (2016)

October 2016 issue http://www.nsta.org/store/product_detail.aspx?id=10.2505/4/tst16_083_07_62

Faculty Feature in Print and Electronic Promotional Campaign (2014-15)

Columbia College Chicago, Chicago, IL – Academic Affairs; Strategic Marketing & Communications

Faculty/Staff Recognition Awards (2006-09)

DePaul University, Chicago, IL - Teaching and Learning Resources

Peer Reviewer Extraordinaire (2008)

MERLOT International Conference '08, Minneapolis, MN

Blackboard Greenhouse Exemplary Course Award Finalist (2007)

National recognition of excellence in course design with over 100 online, hybrid, or web-enhanced Blackboard courses competing annually

Ph.D. Processional Marshal (2002)

University of California, Los Angeles, CA - Doctoral Hooding Ceremony

Best Student Paper Award in Musical Acoustics (2001)

142nd meeting of the Acoustical Society of America, Ft. Lauderdale, FL

Dissertation Year Fellowship (2000-01)

University of California, Los Angeles, CA - Graduate Division

Graduate Student Profile (2000)

University of California, Los Angeles, CA - Graduate Quarterly, fall 2000 issue

Annual Research Fellowship, 1999-2000 / Summer Research Fellowship (1999)

University of California, Los Angeles CA - Graduate Division

Gallery of Acoustics, First Prize (1999)

Acoustical Society of America - Interdisciplinary Technical Group on Signal Processing in Acoustics - 138th meeting of the Acoustical Society of America, Columbus, OH

Ethnomusicology Department Fellowship (1995-96)

University of California, Los Angeles, CA

National Training Award (N.T.A.), England (1994)

London winner of the *N.T.A. for Individual Achievement* - Award offered annually to recent college graduates, recognizing a significant achievement in business and the arts

London Arts Board Award (L.A.B.), England (1993)

L.A.B. Award for Original Cross-Cultural Contributions in the Arts (London Chinese Orchestra)

English National Ballet & HRH Princess of Wales, Honorary Award (1992)

Special honor recognizing my compositions/production for the centennial of Tchaikovsky's *Nutcracker*

LANGUAGES / COMPUTER SKILLS / CERTIFICATIONS

Greek: Fluent - **German & French:** Intermediate - **Italian & Spanish:** Beginner

Web Design / Publishing (Dreamweaver, FrontPage, HTML, JavaScript, Microsoft Office)

Mathematics / Programming (Statistica, MATLAB, Visual Basic)

Digital Sound (Sound Forge, Audacity, RealProducer, Pro Tools)

Digital Image & Video (Photoshop, Illustrator, Windows Movie Maker, Media 100, Premier)

L-Acoustics Certification, 2017: Variable Curvature Line Source; KARA System

Audinate Certification, 2017: Dante, Level 1

RESEARCH

- Sound Perception & Cognition / Psychoacoustics / Hearing / Acoustics
- Film Music Theory & Aesthetics / Crossmodal Perception
- Musical Meaning and Emotion / Cross-Cultural Experimental Aesthetics
- Instructional Design / Assessment-Driven Collaborative Learning

PUBLICATIONS

Reprints: <http://acousticslab.org/vitae.htm#pub> Impact: <http://acousticslab.org/papers/WhoCitesMe.pdf>

- Vassilakis P.N. (2013).** Book Review: “*The Psychology of Music in Multimedia*,” edited by Siu-Lan Tan, A.J. Cohen, S.D. Lipscomb, and R.A. Kendall. Oxford, UK: Oxford University Press, 2013. In *Psychomusicology: Music, Mind, and Brain*, 23(3): 196-199.
- Vassilakis P.N. and Kendall, R.A. (2010).** “Psychoacoustic and cognitive aspects of auditory roughness: definitions, models, and applications,” in *Proceedings of Human Vision and Electronic Imaging XV 7527: 75270 O1-7*, B.E. Rogowitz and T.N. Pappas, editors. SPIE: Bellingham, Washington & IS&T: Springfield, Virginia.
- Vassilakis P.N. (2009).** “Assessment-Driven Collaborative Learning,” *Symposium*, Journal of the College Music Society, Glenn Stanley, editor, 49/50: 207-216.
http://symposium.music.org/index.php?option=com_k2&view=item&id=9129:assessment-driven-collaborative-learning&Itemid=146
- Vassilakis, P.N. and Fitz, K. (2008).** *SRA 2.0: A Web-based Research Tool for Spectral and Roughness Analysis of Sound Signals*. Supported by a Northwest Academic Computing Consortium grant to J. Middleton, Eastern Washington University.
<http://musicalgorithms.ewu.edu/algorithms/roughness.html>
- Simmons, D.D., Meenderink, S.W.F., and Vassilakis, P.N. (2006).** “Anatomy, physiology, and function of auditory end-organs in the frog inner ear,” in *Hearing and Sound Communication in Amphibians*, P.M. Narins, A.S. Feng, R.R. Fay, and A.N. Popper, editors, pp. 184-220. Vol. 28 in the series, “*Springer Handbook of Auditory Research*,” R.R. Fay, and A.N. Popper, editors. New York, NY: Springer.
- Alves, W. and Vassilakis, P.N.** [online supplement only] (2006). “Active listening tools - Online supplement,” in *Music of the Peoples of the World*. Belmont, CA: Wadsworth / Thomson Learning.
http://music.wadsworth.com/alves_1e
- Vassilakis, P.N. (2005a).** “Auditory roughness as means of musical expression,” *Selected Reports in Ethnomusicology* 12: 119-144.
- Vassilakis, P.N. (2005b).** “Organizing and recognizing musical tension/release patterns may be culture dependent,” *AIP, Press Room* <http://acoustics.org/pressroom/httpdocs/149th/Vassilakis.html>.
- Vassilakis, P.N., Meenderink, S.W.F, and Narins, P.M. (2004).** “Distortion product otoacoustic emissions provide clues to hearing mechanisms in the frog ear,” *J. Acoust. Soc. Am.* 116(6): 3713-3726.
- Giorgoudes, P. and Vassilakis, P.N. (2004).** *Cyprus Music Network: Online digital music archive of Cypriot folk music*. Nicosia: Intercollege. Project funded by the *Cyprus Research Promotion Foundation*. <http://www.cmn.intercollege.ac.cy>
- Vassilakis, P.N. (2002).** *Music of the Near East: Online teaching and research tool showcasing UCLA's Near East music ensemble*. Los Angeles, CA: University of California, Los Angeles. Images, audio/video examples, and text providing historical, ethnographic, musicological, and organological information. Project supported by the *Department of Ethnomusicology, UCLA*.
<http://acousticslab.org/world/Ensembles/NearEast/NearEast.htm>
- Vassilakis, P.N. (2001).** *Perceptual and Physical Properties of Amplitude Fluctuation and their Musical Significance*. Doctoral Dissertation. Los Angeles, CA: University of California, Los Angeles.

Vassilakis, P.N. (1998). "A single model explaining the first and second pitch-shift effects as alternative manifestations of a single phenomenon," *Proceedings of the 5th ICMPC, Music Mind and Science*: 107-114. Seoul, Korea: Seoul National University.

Vassilakis, P.N. (1997). *Beats, the Difference tone, and the Perception of the Missing Fundamental*. Master's Thesis. Los Angeles, CA: University of California, Los Angeles.

INVITED LECTURES

UCLA School of Music; Ethnomusicology: Nazir Ali Jairazbhoy Colloquium Series; 2016
"Impact of digital technologies on the creation, distribution, perception, and evaluation of sound and media arts."

Audio Engineering Society (AES) Chicago Chapter, 2011
Engineering and Recording Society of Chicago (EARS), 2011
"Perceptual implications of data compressed audio."

University of Chicago, Graduate Program in Cognitive Psychology / Music Cognition, "The Perception and Understanding of Music" Colloquia Series, 2011
Northwestern University, Electronic Engineering and Computer Science Department, McCormick School of Engineering and Applied Science, 2009
"Psychoacoustic and cognitive aspects of auditory roughness: definitions, models, and applications."

Stanford University, Center for Computer Research in Music and Acoustics (CCRMA), 2008
"Culture-dependent emotional reactions to music: Auditory roughness, cultural background, and musical tension-release judgments."

Acoustical Society of America, Los Angeles Chapter, 2002
"Three-dimensional sound signals and their relevance to wave energy quantities and sound interference products."

INVITED CONFERENCE ABSTRACTS & PROCEEDINGS

Vassilakis, P.N. (2012). "Differences in instrument construction and performance practices among musical traditions reveal and guide different aesthetic attitudes towards timbre," *J. Acoust. Soc. Am.* 131(4/2): 3330.

Kendall, R.A. and Vassilakis, P.N. (2010). "Perception and acoustical analyses of traditionally orchestrated musical structures versus non-traditional counterparts," *J. Acoust. Soc. Am.* 128(4/2): 2344.
Special session, *Musical Acoustics: Analysis, Synthesis, and Perception of Musical Sounds II*.

Vassilakis, P.N. (2007a). "Interdisciplinary challenges and potential in film-music course design," *Proceedings of the 8th Conference of the Society for Music Perception and Cognition*: 63-64. C. Beckett and M. Hall, editors. Montreal, Canada: Concordia University.
Symposium, *Music in multimedia: Theoretical, empirical, and pedagogical perspectives*.

Vassilakis, P.N. (2007b). "Representing sound energy, phase, and interference using three-dimensional signals," *J. Acoust. Soc. Am.* 121(5/2): 3098.
Special session, *Speech Communication: Frontiers of Spectrum Analysis with Speech Applications*.

CONFERENCE ABSTRACTS & PROCEEDINGS

- Vassilakis, P.N. and Davis, A. (2017).** "Music to some, noise to others; reducing outdoor music festivals' sonic impact on surrounding communities. Case study: KAABOO 2016," To be presented at *Acoustics 17*, 173rd meeting of ASA, Boston MA, *J. Acoust. Soc. Am.*(forthcoming)
- Guzman, S., Kanters, S.B., and Vassilakis, P.N. (2013).** "Utilizing effective media demonstrations and exercises on the perception of sound," *Proceedings of the 50th International Conference of the Audio Engineering Society: Audio Education*, Murfreesboro, TN, July 25-27, 2013.
- Vassilakis, P.N. (2012).** "Curricular, resource, administrative, and collaborative components of launching a new academic program," Proceedings of the 10th Annual HICE (Hawai'i International Conference on Education). CD-ROM (ISSN #1541-5899), Honolulu, HI. <http://www.hiceducation.org>
- Kendall, R.A. and Vassilakis, P.N. (2011).** "Blend, identification, and similarity of differentially orchestrated wind triads correlated with acoustical analyses of spectral distribution and roughness," *10th Conference of the Society for Music Perception and Cognition*, Rochester, New York: Eastman School of Music, University of Rochester.
- Vassilakis, P.N. (2010).** "Facilitating effective online learning: Teaching faculty how to teach online," Proceedings of the 8th Annual HICE (Hawai'i International Conference on Education). CD-ROM (ISSN #1541-5899), Honolulu, HI. <http://www.hiceducation.org>
- Vassilakis, P.N. (2009).** "Assessment-driven collaborative learning: Case study of two online music courses," *Proceedings of the 7th Annual HICAH* (Hawai'i International Conference on Arts and Humanities). CD-ROM (ISSN #1541-5899), Honolulu, HI. <http://www.hichumanities.org>
- Vassilakis, P.N. and Kendall, R.A. (2008a).** "Auditory roughness profiles and musical tension/release patterns in a Bosnian *ganga* song," *J. Acoust. Soc. Am.* 124(4/2): 2448.
- Vassilakis, P.N. (2008b).** "Acoustic differences in instrument construction and performance practices among musical traditions reveal and guide different aesthetic attitudes towards timbre" *Proceedings of the 53rd SEM* (Society for Ethnomusicology): 123. Wesleyan University, Middletown, CT.
- Vassilakis, P.N. and Kendall, R.A. (2008b).** "Two case studies of culture-dependent emotional reactions to music: Middle-Eastern *mijwiz* pieces and Bosnian *ganga* singing," *Proceedings of the 20th biennial meeting of IAEA* (International Association of Experimental Aesthetics): 124. Chicago, IL.
- Vassilakis, P.N. and Kendall, R.A. (2007).** "Acoustical, perceptual, and cognitive aspects of *ganga* singing: Culture dependent emotional reactions to a *ganga* song." Paper presented at the *52nd SEM Conference* (Pre-conference Symposium on Cognitive Ethnomusicology). Columbus, OH.
- Kendall, R.A. and Vassilakis, P.N. (2007).** "Interactions of timbre with consonance, dissonance, and roughness in multitimbral triads," *Proceedings of the 8th Conference of the Society for Music Perception and Cognition*: 30-31. C. Beckett and M. Hall, editors. Montreal, Canada: Concordia University.
- Vassilakis, P.N. (2007c).** "Assessment- and multimedia-driven course design that aims at collaborative learning." Paper presented at the *50th National Conference of the College Music Society*, Salt Lake City.
- Vassilakis, P.N. (2007d).** "SRA: A web-based research tool for spectral and roughness analysis of sound signals," *Proceedings of the 4th Sound and Music Computing (SMC) Conference*: 319-325. C. Spyridis, A. Georgaki, G. Kouroupetroglou, and C. Anagnostopoulou, editors. Lefkada, Greece: National Kapodistrian University of Athens.

- Vassilakis, P.N. (2007e).** "SRA: An online research tool for sound signal analysis." *Presented at the 7th MERLOT International Conference (MIC), 2007, New Orleans, LA.* [<http://conference.merlot.org/2007/> - Thu. 8/9/07, 5:30 p.m.]
- Kendall, R.A. and Vassilakis, P.N. (2006).** "Perceptual acoustics of consonance and dissonance in multitimbral triads," *J. Acoust. Soc. Am.* 120(5/2): 3276.
- Vassilakis, P.N. (2006a).** "Music as a means for modeling the human experience of time," *Proceedings of the 4th Annual HICAH (Hawai'i International Conference on Arts and Humanities).* CD-ROM (ISSN #1541-5899), Honolulu, HI. [<http://www.hichumanities.org>]
- Vassilakis, P.N. (2006b).** "SRA: An online tool for Spectral and Roughness Analysis of sound signals," *J. Acoust. Soc. Am.* 120(5/2): 3277.
- Vassilakis, P.N. (2006c).** "Engaging students with multimedia course materials and assessments." *10th Annual Faculty Conference on Teaching, Learning, and Technology.* Chicago, IL: DePaul University.
- Vassilakis, P.N. and Fitz, K. (2006).** "SRA: An online tool for Spectral and Roughness Analysis of sound signals," *Proceedings of the 9th ICMPC:* 486. M. Baroni, A. R. Addessi, R. Caterina, and M. Costa, editors. Bologna: Bononia University Press.
- Vassilakis, P.N. and Kendall, R.A. (2006).** "Musical tension/release patterns and auditory roughness profiles in an improvisation on the Middle-Eastern mijwiz," *Proceedings of the 9th ICMPC:* 361. M. Baroni, A. R. Addessi, R. Caterina, and M. Costa, editors. Bologna: Bononia University Press.
- Vassilakis, P.N., Kendall, R.A., and Racy, A.J. (2006).** "The worlds of music: culture-dependent emotional reactions to an improvisation on the *mijwiz*," *Proceedings of the 51st SEM Conference:* 197. University of Hawai'i at Manoa.
- Vassilakis P.N. and Moore J. (2006).** "Using multimedia instructional materials and frequent assessments to achieve learning." Paper presented at the *4th Annual SLATE Conference (Supporting Learning and Technology in Education).* Chicago, IL: University of Chicago.
- Vassilakis, P.N. (2005a).** "An improvisation on the Middle-Eastern mijwiz; auditory roughness profiles and tension/release patterns," *J. Acoust. Soc. Am.* 117(4/2): 2476.
- Vassilakis, P.N. (2005b).** "Art as a mode of knowing and a model for action," *Proceedings of the 3rd Annual HICAH.* CD-ROM (ISSN #1541-5899), Honolulu, HI. [<http://www.hichumanities.org>]
- Vassilakis, P.N. (2004a).** "Instructional design in online environments: Challenges and possibilities." Paper presented at the *2nd Annual SLATE Conference.* Chicago, IL: University of Chicago.
- Vassilakis, P.N. (2004b).** "Dichotic beats: Perception of sound interference versus detection of sound-source motion," *Proceedings of the 8th ICMPC.* R. Ashley and S. Lipscomb, editors (CD-ROM). Evanston, IL: Northwestern University.
- Vassilakis, P.N. (2004c).** "Towards a phenomenology of film music," *Proceedings of the 2nd Annual HICAH.* CD-ROM (ISSN #1541-5899), Honolulu, HI. [<http://www.hichumanities.org>]
- Vassilakis, P.N. (2003).** "Three-dimensional sound signals and their relevance to wave energy quantities and sound interference products," *J. Acoust. Soc. Am.* 114(4/2): 2350.
- Vassilakis, P.N. and Narins, P.M. (2003).** "Evoked otoacoustic emissions provide clues to hearing mechanisms in the frog," *J. Acoust. Soc. Am.* 114(4/2): 2414. [Also presented at the 33rd annual meeting of the *Society for Neuroscience*, New Orleans, LA.]
- Vassilakis, P.N. (2002).** "Dichotic sound interference products, sound localization cues, and wave interaction at a neural level," *J. Acoust. Soc. Am.* 112(5/2): 2299.

Vassilakis, P.N. (2001). "Auditory roughness estimation of complex spectra - roughness degrees and dissonance ratings of harmonic intervals revisited," *J. Acoust. Soc. Am.* 110(5/2): 2356.

Vassilakis, P.N. (2000a). "Amplitude modulation depth versus degree of amplitude fluctuation: implementation error, adjustment and implications," *J. Acoust. Soc. Am.* 108(5/2): 2597.

Vassilakis, P.N. (2000b). "Auditory roughness estimation of complex spectra," *Proceedings of the 6th ICMP*. C. Woods, G. Luck, R. Brochard, F. Seddon, and J. A. Sloboda, editors (CD-ROM). Keele, England: Keele University.

Vassilakis, P.N. (1999). "Chords as spectra, harmony as timbre," *J. Acoust. Soc. Am.* 106(4/2): 2286 (supported by UCLA's Graduate Division).

Vassilakis, P.N. (1998). "The first pitch-shift effect as a Doppler effect: a simple physical explanation to a complex perceptual phenomenon," *J. Acoust. Soc. Am.* 104(3/2): 1799.

Vassilakis, P.N. (1997). "First and second pitch-shift effects as alternative manifestations of a single phenomenon: introduction," *J. Acoust. Soc. Am.* 102(5/2): 3186.